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SAINT-GAUDENS IS CARNEGIE ART HEAD

**Assistant Director Succeeds Mr. Beatty,
Who Becomes Director Emeritus—
Has Been with Institute But One Year**

PITTSBURGH—Homer Saint-Gaudens has been appointed director of the fine arts department of the Carnegie Institute to succeed John W. Beatty, who was made director emeritus. Mr. Saint-Gaudens became assistant director in July, 1921 and in November he went



Homer Saint-Gaudens

abroad to collect works for the twenty-first International. Mr. Beatty had been the director since the organization of the department in 1896. The annual International exhibition of paintings was begun and developed by him. Under his direction the Institute has acquired a well-balanced collection of contemporary paintings. As director emeritus, he will have

leisure to undertake the publication of important works dealing with the history of art.

Homer Saint-Gaudens is the son of the late Augustus Saint-Gaudens, the sculptor. On his mother's side he is related to Winslow Homer, the painter. He was graduated from Harvard in 1903. After leaving college he wrote art criticisms for magazines, including *International Studio*. In 1909 he edited and amplified "The Reminiscences of Augustus Saint-Gaudens," published in two volumes. In the ten years previous to his coming to Pittsburgh he gave much of his time to the production of plays, including "A Kiss for Cinderella," in which Maude Adams took part; Brieux's "The Red Robe," in which Lionel Barrymore appeared, and "Beyond the Horizon," by Eugene O'Neill.

During the war Mr. Saint-Gaudens, as a captain, was in command of Company A, Fortieth Engineers, the first camouflage company to be formed. In 1905 he was married to Carlotta Dolley, of Philadelphia. Mrs. Saint-Gaudens is a well known miniature painter. Mr. Saint-Gaudens is now at Camp Edgewood Arsenal, Edgewood, Maryland, where he is instructing reserve officers in camouflage work.

The Carnegie Institute is to have the income from a fund of \$240,000 to spend annually for the next ten years for the purchase of paintings, the sum having been subscribed within the last two months. The movement to raise this fund was announced at the Founder's Day exercises on April 28, when it was stated that Willis F. McCook, a member of the board of trustees of the Institute, would contribute \$10,000 a year for ten years for this purpose if nine other men would do the same. It was also stated that if this sum of \$100,000 was raised the Carnegie Corporation of New York would make an annual contribution of an equal amount.

Eleven subscribers joined Mr. McCook, so that the annual contributions to the fund from this source will be \$120,000, the Carnegie Corporation adding an equal amount. The additional subscribers included Edward H. Bindley, Mrs. William Nimick Frew, George Lauder, A. W. Mellon, R. B. Mellon, W. L. Mellon, F. F. Nicola, Mrs. John L. Porter, Henry R. Rea, Emil Winter and Mrs. Jacob R. Woodwell, and Mrs. James D. Hailman in honor of the late Joseph R. Woodwell.

Mrs. Whitney Plans "Buffalo Bill"

Mrs. Harry Payne Whitney spent July 10 in Cody, Wyo., consulting with a committee of citizens regarding the statue of Buffalo Bill and looking over the site selected for the monument. It was decided that the monument will be an equestrian statue in bronze with a base of native granite with a pink tint. The figure of Buffalo Bill is to be somewhat larger than life-size and he is to be represented as a plainsman when he was about thirty years old.

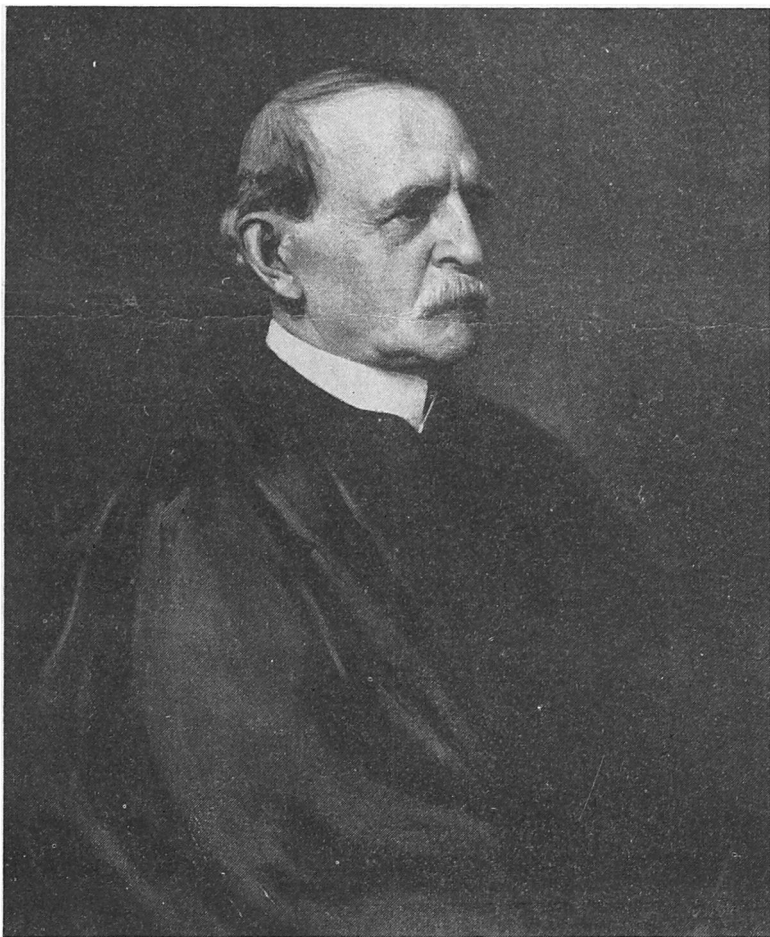
Blashfield Designs Series of Mosaics

ROME—Edwin H. Blashfield has been visiting the American Academy in Rome. He went from here to Venice to arrange for the execution of a great series of mosaics for St. Matthew's church, Washington. The design, sixty feet in diameter, represents the largest work of the kind in America, and two years will be required for its completion.

"Artistes Français" Has a Scandal

PARIS—It transpires that 148 pupils of four members of the Artistes Français jury were successful candidates for admission to this year's Salon. The circumstance constituting, in the opinion of a large number of the society's members, an abuse, a campaign demanding the exclusion of "professors" from the jury is being actively pursued.

Notable Portrait by Mr. Tyler



PORTRAIT OF REV. DR. PETER MILLIKEN

By BAYARD H. TYLER

The subject was formerly pastor of the First Dutch Reformed Church, Philadelphia, and is assistant pastor of the Collegiate Dutch Reformed Church, New York

\$44,500 FOR A SMALL EGYPTIAN SCULPTURE

**Head of King Amenemmes III, Less
Than Five Inches High, Brings Big
Sum at Sale at Sotheby's, in London**

LONDON—The sculptured head of the Egyptian King Amenemmes III, in obsidian, was sold for £10,000 to A. S. Harris at Sotheby's. The king lived 3,000 years before the Christian era. At the present rate of exchange £10,000 would amount to \$44,500.

The head measures only 4 7/8 inches from the top to the chin. Obsidian is one of the hardest stones in which a sculptor ever worked, and the



OBSIDIAN HEAD OF AMENEMMES III

head is regarded as the finest example of Egyptian statuary in the world. Professor Sherriff, Egyptologist, has called the work a masterpiece that has not been surpassed in any country or age.

The damage the work has sustained is slight, but it lessens what seems to have been a characteristic of the XII Dynasty period, namely: the size of the large ears placed high up on the head. This relic gains additional interest from the fact that the king is represented as an older man than in all other monuments, save that from the Karnak cache now in Cairo. The expression is more pensive, more dreamy than in most of his portraits; and there is a striking resemblance to his father Sesotris III.

This piece of sculpture was the supreme treasure in last year's exhibition of the Burlington Fine Arts Club.

PHILADELPHIA PLANS BIG PEALE EXHIBIT

**Academy to Show Work of Three Early
Americans—Encouraged by Success
of the West and Sully Exhibitions**

PHILADELPHIA—Encouraged by the success of the West and Sully memorial exhibitions, the Pennsylvania Academy of the Fine Arts plans to exhibit from April 11 to May 9, 1923, the best examples obtainable of paintings by Charles Willson Peale, Rembrandt Peale and James Peale.

In order that the display may be as representative as possible, the management of the Academy requests the owners of such pictures to communicate at once with its secretary, stating whether the Academy may rely upon their cooperation. A list of the titles of portraits available, with the approximate sizes of frames, would be of great assistance.

Charles Willson Peale, the first of the noted family of painters, studied with Copley in Boston, and in 1770-71 he was instructed by West in London. In 1772 he painted the first picture of Washington as a colonel, and later is said to have painted the President from life fourteen times. He opened a picture gallery in Philadelphia and was instrumental in establishing the Academy of the Fine Arts. His eldest son, Raphael, and Rembrandt Peale, another son, were both painters. The former died in 1825.

Rembrandt Peale in 1796 established himself as a portrait painter in Charleston, S. C. He later studied in London under West and then went to Paris, where he did the portraits of several eminent men. In 1809 he returned to Philadelphia. Here he painted two subject pictures, "The Roman Daughter" and "The Court of Death," and many portraits.

James Peale, a brother of Charles W. Peale, was also a painter of portraits, and confined his work to them, as did some of the numerous Peale family of the second generation, including Raphael, the son of Charles W., and Sarah M. and Anna Claypoole, daughters of James. Helen Peale, a great-great granddaughter of Rembrandt Peale, recently held an exhibition of portraits in New York.

Mohammedan Art for the Louvre

PARIS—A new gallery devoted to Mohammedan art has just been added to the Louvre. It consists of the legacy of the Baronne Delort de Gléon, whose husband had collected many beautiful specimens in his home in Cairo, and is housed in a room beneath the dome of the Pavillon de l'Horloge. With this accretion the Louvre becomes one of the richest museums in the world in Eastern treasures, a department particularly fostered lately by M. Gaston Migeon.

KENNERLY TO STUDY AUCTIONS IN EUROPE

**Head of Anderson Galleries, Which
Will Be Greatly Enlarged, Will Ar-
range for Sale of Foreign Collections**

Mitchell Kennerley, president of the Anderson Galleries, America's leading institution for the sale of art and rare books at auction, left for Europe last Friday on board the *Majestic*. This will be Mr. Kennerley's first trip to Europe since he assumed the direction of the Anderson Galleries. He goes to study auction conditions and auction methods in London, Paris and Berlin, and also to close contracts for the dispersal in New York next season of several important collections.

When Mr. Kennerley, who was then well known as a publisher, became president of the Anderson Galleries, he brought with him the standpoint of the outsider rather than that of the auctioneer. This fresh viewpoint, which came as a reinforcement to the old traditions of the Anderson Galleries, was a distinct benefit to the institution and had much to do with the steady gain it has made in the last few years both in prestige and in volume of business. This accession of prestige, both in America and in Europe, has been most remarkable. Recently Mr. E. V. Lucas, well known English art writer, in an article remarked that in the matter of rare books when one thought of Quaritch's in London he likewise thought of Rosenbach's in New York, and when he thought of Christie's in Europe he likewise thought of Anderson's in America.

Now Mr. Kennerley wishes to become better acquainted with the auction methods of the Old World, particularly because the coming season is to be one of great expansion on the part of the Anderson Galleries. During the summer many physical changes are to be made in the big building at Park avenue and Fifty-ninth street, which will include the utilization of the entire top floor as daylight galleries. When these improvements are made the Anderson Galleries will have eighteen commodious and thoroughly equipped exhibition rooms, presenting the greatest facilities for the display of art and rare books of any concern in the world.

According to Mr. Kennerley, the past season of the Anderson Galleries was the most successful of any auction house in America. One of the features of the coming season will be three or four sales of duplicates of rare books in the Henry E. Huntington collection, which the great collector will put on the market because of his recent extensive purchases abroad.

The Anderson Galleries will devote more attention to the sale of collections of paintings next season than ever before. Extreme caution concerning attributions and clean business methods as regards the practice of allowing owners to "protect" their pictures has resulted in establishing thorough confidence on the part of the buying public, so that when auction sales of paintings are held at the Anderson Galleries they are inevitably successful. The dispersal of the Snyder collection last season was an instance of this.

Greek Statue Believed to Be from the Parthenon Found in Washington

WASHINGTON—When the mutilated stone figure of a Greek maid, which, it is believed, once adorned a chamber of the Parthenon, was removed from the weed-grown yard of a stone-cutter in this city, and placed in a specially prepared niche in the garden of Larz Anderson, the romance of a statue, covering a period of 2,000 years, was happily ended. The graceful pose and flawless carving have attracted the attention of visiting sculptors.

The statue was the property of Lott Flannery, a Washington sculptor, who had gained fame through the execution of a bust of General Logan. Many offers for it were declined during his life. From 436 B. C. until 1687, when the Venetians laid siege to Athens, this statue, it is believed, stood in one of the chambers of the Parthenon. It was salvaged at that time and removed to a place of safety in Greece until the invasion by the Turkish army, when Commodore Boyle, of the American navy, conveyed it to the United States on a man-of-war and placed it in his garden at Warrenton, Va. In Warrenton it is said the statue was made a target by Union troops during the Civil War.

At the close of the Civil War the statue came into the possession of Lott Flannery, a friend of the commodore, who had a studio where the stone yard is now located. About ten years ago the studio, with many treasures, was burned. The statue of the Greek girl stood in the yard.

Washington Plans an International

WASHINGTON—The Art Center is completing plans for an international exhibition in which a number of foreign countries will be represented, through the cooperation of the embassies and legations.

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MRS. KNIGHT PRAISES ARTISTS OF AMERICA

Students Need Not Leave Their Country
to Learn About Art, She Says, But
Europeans May Come Here to Study

LONDON—Mrs. Laura Knight, upon her return from the United States, where she served on the jury of the Carnegie Institute's International show, said that American art students need not leave their own country to learn all there is to know about the technical side of their life's work. As in music, so in painting and sculpture, the tide has turned, and presently European students may have to go to America to study art.

"America is producing artists just as good as may be found in any European country," she said. "As good, and better, too, in some respects," she added. "Not so many, I grant you, but then in America conditions are different. There is so much more incentive to go in for making money over there. But as for inspiration, it seems to me that no country in the world is so full of inspiration as America today. I would not ask anything better than to go over there to stay a long while and paint."

"Landscape? Why, they have two or three men who stand side by side with the best educators in the world. American born and bred, educated at home and only at home, inspired by their own home country, deep in its beauty. I have never seen snow painted as it is painted in America; the pictures I saw of American landscape during my short little visit alone make me long to go back and have a try at it, too."

"I don't think young students always realize that it is an inexorable law that a man paints best what he knows best, and that unless he happens to be a cosmopolitan by nature he will paint his own home country, his own people, best of all. That is why so many young artists who rush off abroad to study painting never do anything memorable. It's all right to study abroad later, to travel and learn the technical secrets of art in every country; but the best place to begin is right at home."

"But don't you think that young artists in America might suffer from being deprived of the opportunity of seeing the great pictures of the world?" was asked.

"Deprived? Why, some of the greatest pictures in the world are in America, and every year there are more and more. The time is not far distant when artists from all over the world will have to go to America to see the best examples of certain schools of painting and sculpture. The art galleries of New York and Boston, of Philadelphia and Chicago, and the great private collections all over the country stand second to none today."

Three Carrières Left to Louvre

PARIS—Three paintings by Eugène Carrière, left to the Louvre by his widow, who recently died, will be on display there shortly.

AMERICAN MASTERS IN KNOEDLER'S SHOW

Wyant, Martin, Thayer, Duveneck and
Weir, Besides Well-known Contempo-
rary Painters, in the Summer Exhibit

In the fifteenth annual summer exhibition at the Knoedler Galleries there are forty-six pictures that range from the work of Wyant, Weir, Martin, Thayer, Duveneck and Mary Cassatt to such contemporary young painters as Rockwell Kent and George Bellows.

Some of the canvases carry the spectator back to what now seems a very remote day, in instances like William M. Chase's figure study called "Late Afternoon," and Irving R. Wiles' charming picture, "The Little Model," sumptuous with a kind of rich solidity of painting and modeling.

"The Piper" by Gari Melchers is a stirring combination of greens and reds depicting the proud strut of the Scotch bandsman and suggesting the skirling of the pipes. Another brilliant canvas is Robert Henri's "Laylah," a half-length seated figure of a dancer, possibly, a handsome Eastern woman wearing a costume of green and yellow and violet.

Figure studies of a more academic quality are Joseph De Camp's "The Blue Bird" and Walter MacEwen's "The Crimson Jacket." Edmund Graecen is represented by "The Mill Stream," Ben Foster by "Twilight Hour," T. R. Manley by "A Seaside Pasture," Albert L. Groll by the "Arizona Navajo Desert," Horatio Walker by "Horses at the Trough," Oliver D. Grover by a landscape called "Elms," and Frederic Clay Bartlett by a colorful scene entitled "Canton in Sunlight."

The "White Birches in the Woods" by Weir and the wintry Central Park study by Child Hassam are outstanding pictures. Other painters in the show, which will remain on view through the summer, are Emil Carlsen, Clara T. McChesney, Gifford Beal, Louis Kronberg, F. S. Church, R. W. Van Boskerck, Carlton T. Chapman, D. W. Tryon, Murphy, Robert Vonnoh, Ernest Lawson, Hayley Lever and Albert D. Smith.

Summer Show of the Art Alliance

The summer exhibition of the work of members of the Art Alliance of America at the Art Center includes the industrial with the fine arts. Thus the Industrial Art League is represented by a fire basket of wrought iron and a pair of andirons of bronze and iron. Ellen Macauley shows a three-fold screen painted with a brilliant design of figures and decorations of Japanese suggestion, Hugh Spencer a pair of carved-wood book ends, and Mary C. McQuaid two tapestry designs.

The sculptures are small figures with the exception of the bronze head, "My Cousin," by

Polygnotos Vagis. Herbert Adams sends a bronze figure of a woman in fashionable evening dress and Angelica Schuyler Church an equestrian statue of Stonewall Jackson.

Among the pictures, which comprise the larger part of the show, there is a group of water colors by George O. Hart, and works by Elizabeth Wentworth Roberts, Achille Laevens, Kate M. Franklin, Wilfrid Evans, Mary Foote, Elizabeth Hardenbergh, Frances I. Neill, and Sophonisba Hergesheimer.

Americans and Europeans at Levy's

Both American and European painters are represented in the summer exhibition at the John Levy Galleries, the native artists all being the older men and chiefly the "tonalists." Louis P. Dessar's sheep picture is characteristic of his work at its best. Robert C. Minor's green landscape is another typical example, as is the Venetian scene by George H. Bogert and a landscape, dated 1915, by Murphy. William T. Richards' carefully painted marine rounds out the American side of the show.

The foreigners include Mauve, represented by a cattle scene, Israels by a Dutch boy and girl standing in a barn looking through the door, Henner by a full-length nude outdoors, and Bouguereau by the head of a Cupid. Charles Jacque, Cazin, De Camps, Mouchablou and Ter Meulen are also represented.

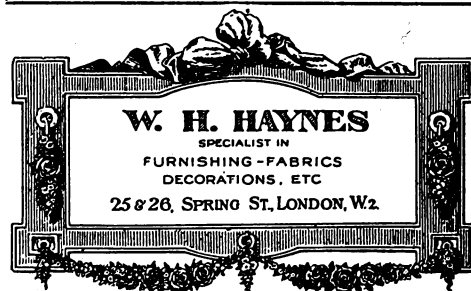
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WOOD GAYLOR HEADS SALONS OF AMERICA

Succeeds the Late H. E. Field—Organization to Exhibit Twice Yearly and Oppose "Subsidization of Art"

The new independent art society called the Salons of America, Inc., the formation of which, with its officers and directors, was announced in THE AMERICAN ART NEWS of April 1, has elected Wood Gaylor, painter and etcher, president to succeed the late Hamilton Easter Field. The office of vice-president, formerly held by Mr. Gaylor, is left vacant.

New directors elected include George C. Ault, Louis Bouché, William Boylan, Horace Brodzky, Vincent Canade, E. E. Cummings, Charles Demuth, Hunt Diederich, Alfred Frueh, David Karfunkle, David H. Morrison, Agnes Pelton, Joseph Stella, Mary H. Tannahill, Henry Fitch Taylor, Winthrop Turney, Walter Ufer, H. F. Waltman and Max Weber.

An announcement issued by the organization states that "this movement is founded on the belief that artificial subsidization of artists has always been a failure—that very few winners of scholarships have made good. The artists do not want endowments. They desire a discriminating public who will purchase good pictures directly from artists."

The dues for membership are \$15 a year, entitling each member to exhibit one work in the spring and one at the annual exhibition in the autumn. An \$8 a year membership fee will entitle the member to show one work at one exhibition. Applications for membership may be sent to Robert Laurent, corresponding secretary, 106 Columbia Heights, Brooklyn.

Church Acquires Patterson Works

Charles R. Patterson has recently completed two canvases measuring 72 x 50 inches each for the First Presbyterian Church of Atlantic City. They are hung on either side of the pulpit in panel fashion. The pictures were suggested by Tennyson's "In Memoriam." One shows a calm sea with a distant vessel becalmed, a bell buoy in the middle distance suggesting the proximity of a bar. The other is a brilliant sunrise, with a breaking sea on the bar; in the distance a vessel under full sail goes on her course having safely "crossed the bar." Mr. Patterson spent several years at sea in the old "square riggers."

Miss McIntyre Leaves Memphis Gallery

MEMPHIS—Florence M. McIntyre has resigned as director of the Brooks Memorial Art Gallery. Miss McIntyre had served as director since the opening of the gallery in 1916. She was recently elected first vice-president of the Southern States Art League. She served as chairman during the first year of the organization.

J. P. Morgan Said Not to Figure in Purchase of Spanish Church Murals

An Associated Press dispatch from Soria, Spain, says that certain twelfth-century mural paintings in the church of San Baudelio were about to be removed to New York when the provincial governor placed a strong force of guards about the church to prevent their removal. The paintings were said to have been purchased for J. Pierpont Morgan by Deuler Levi. The conservator of national monuments went to Madrid to inform the minister of fine arts of the governor's action.

When this dispatch was sent, Mr. Morgan was in London. A representative said that he did not believe Mr. Morgan was concerned in the affair. The financier had not been to Spain recently, nor was the spokesman acquainted with the name of the agent mentioned as representing him in the purchase of the pictures. Some years ago the present J. P. Morgan sold several millions of dollars' worth of art works left by his father. The present J. P. Morgan has not been known as a purchaser or connoisseur of art.

Salon des Artistes Français Honors Landscapes by William P. Silva

PARIS—William P. Silva, whose permanent address is Carmel-by-the-Sea, Cal., has achieved a noteworthy success in the course of his present sojourn in Europe, and he is after more laurels. At this year's Salon des Artistes Français he was one of the two Americans to receive awards, his four landscapes having been given honorable mention. The other American was Mrs. Olive Bigelow-Tilton, portraitist. Mr. Silva's pictures were "Cypress Bent by the Wind" and "A Gray Day," painted at Point Lobos, Cal.; "The Garden of Dreams," done in South Carolina, and "The Misty Sea."

Mr. Silva has a studio at Versailles, where he has been painting the wonderful parks and gardens. He is exhibiting in London this month with the Fine Arts Society in New Bond street.

Works for Montreal Museum Shown

PARIS—The works which are intended to supply the nucleus of the Museum of French Art at Montreal have been on view in the rooms of the Comité France-Amérique, 82 Avenue des Champs Elysées. They comprise etchings by Auguste Lepère, drawings by Dethomas, furniture by Groult and Mare, ceramics by Decoeur, Lenoble, Delaherche, Massoul, jewelry by Lalique, metalsmith's work by Dunand and Puyforcat, and reproductions and casts of masterpieces from the Louvre.

Germany Exchanging Art Students

BERLIN—A society representing all art students in Germany initiated last year an interchange of art students between Germany and other countries with the result that a number of young artists went to Amsterdam, while Dutch students came to Germany. The society intends to include other European countries.

LYME ARTISTS PLAN BIG PURCHASE FUND

Will Cooperate with Smaller Museums of the Country, Extending Association's Membership and Aiding Sales

The Lyme Art Association, Inc., of Old Lyme, Conn., has created a series of new memberships with the object of attracting as "associate museum members" representatives of all the smaller art museums of the United States, and as "museum benefactors and museum donors" all persons interested in extending the influence of art from the viewpoint of its educational value.

To carry out this idea the association has formed a Museum Purchase Fund which shall receive all annual dues from associate museum members as well as all gifts and subscriptions to the fund from the two other classes of members. This fund is to be spent each year for as many paintings as possible chosen by the entire art membership of the Lyme Art Association from its annual exhibition, the selection to be made on vouching day. The paintings so purchased are to be given to the associate museum members by allotment.

The plan has already been made possible by several art lovers who have agreed to subscribe the sum of \$100 each annually for five years to the Museum Purchase Fund, among which are the Lyme Art Association and its president, W. H. Howe. The first allotment of paintings, under this plan, will be made on August 4 preceding the opening of the twenty-first annual exhibition of the association. Annual dues for the three classes are: museum benefactor members, not less than \$500 annually for five years; museum donor members, not less than \$25; associate museum members, \$10. Application for members should be addressed to the Lyme Art Association, Lyme, Conn.

Mrs. Spreckels Shows in Paris Art Works for San Francisco Museum

PARIS—A portion of the palace of the Legion of Honor has been turned over by the French government to Mrs. Adolph B. Spreckels of San Francisco to house an exhibition of the art objects which she has been collecting for an art museum in San Francisco, which is to be a duplicate of the palace. The Duchess of Vendome is arranging with fifty women of the French nobility for each to make one gift to the American museum. The Queen of Rumania has agreed to take one section and either fill it with gifts herself or collect them from her friends and subjects.

The exhibition to be held in the palace of the Legion of Honor is composed for the most part of gifts from the French Ministry of Fine Arts and private persons in France.

Dr. Bredius Says Excessive Tax Laws Forced Him to Leave The Hague

Dr. Bredius, the noted Dutch art authority, writes from Monte Carlo to THE AMERICAN ART NEWS explaining why he left The Hague. He says:

"I have lent my collections of paintings, old silver, Rembrandt drawings and Chinese porcelain to The Hague, my other Rembrandts, my Vermeer and other art works remaining in the Mauritshaus. I have been compelled by the enormous taxes, fifty-five per cent. of my income, but more by the unjust and ruinous way in which it is proposed to take seventy per cent. of my property, being funds belonging to a factory which is in liquidation—funds on which I am obliged to live—to move to Monte Carlo. I can save a part of this by leaving my country, but it is not true that I claim one month's residence in my house, because one day of residence in my old house bought by the town would oblige me to pay taxes."

"I am going again soon to The Hague to make the Bredius house ready for opening, but will stay in a hotel. If I live in hotels I may stay three months a year in Holland, which I hope to do next year, in order to finish my researches begun forty-five years ago."

Prussian State Opens a Salesroom for Products of Public Art Schools

BERLIN—The society founded by the Prussian state in cooperation with a few big publishing houses, to collect photographs and diapositives of all art objects in Germany, has been mentioned before. Recently interesting photographs of the Egyptian art objects in the Berlin museums have been published, besides a series of the cathedrals of Ulm and Esslingen, splendid specimens of South German Gothic art. The windows of the dome in Cologne will be given in colored reproductions. A special part of the undertaking is to procure photographs of all the public monuments of Germany.

The enterprise is now joined with a salesroom for objects made in the public art schools, products of the state porcelain factory, graphics, and also the best specimens of the works of the arts and craft schools in Berlin.

France Buys Rigaud's House

PARIS—The house of Hyacinthe Rigaud, eighteenth century portrait painter, has been saved from possible deterioration or destruction by purchase on the part of the French Ministry of Commerce. It is at the angle of the Boulevard and rue Montparnasse, in the parish of Our Lady in the Fields.

Rockefeller Aids American Academy

The American Academy in Rome has received a gift of \$200,000 from John D. Rockefeller, Jr. The Rockefeller Foundation's former annual allowance of \$10,000 ceases next year.

Old Masters

of the

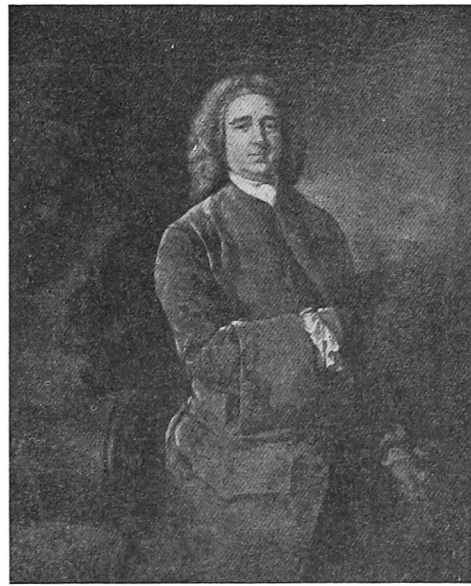
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DRAWINGS BRING HIGH PRICES AT CHRISTIE'S

Copley Fielding's "Tintern Abbey" Sells for £1,029 at Auction and Birket Foster's "Rouen Cathedral" for £1,417

LONDON—Water-color drawings and modern pictures, the property of A. H. Wild, Esq., of Greystones Hall, Sheffield, were sold at Christie's. The total realized was £17,300. The highest prices realized were £1,029 for a drawing, "Tintern Abbey" by Copley Fielding (Connell), £651 for the same artist's drawing, "The Arrival of the Fishing Boat, Whitby," (Mitchell); £420 for Fielding's drawing of "Loch Leven Castle" (Mitchell); £1,417 for Birket Foster's drawing, "Rouen Cathedral" (Connell); £651 for Foster's drawing, "The Ferry Boat" (Sampson), and £588 for a drawing by David Cox, "A View of Paris" (Vicars).

The drawings averaged much higher than the modern pictures. Among the other drawings bringing good prices were Turner's "Chamonix—Blair's Hut on the Montanvert and the Mer de Glace" (Mitchell), £378, and Turner's "Isola Bella" (Mitchell), £210; P. de Wint's "Harvesting" £462 (Mitchell); J. S. Cotman's "Mount St. Catherine, Rouen" £304. The highest prices paid for pictures were for "A Goose Girl at the Well" by E. M. Wimperis, £220 (Mitchell); "Le Belle Dame sans Merci," J. W. Waterhouse, £210 (Mitchell), and "Asters in a Glass" by Fantin-Latour, £210 (Sampson).

Messrs. Sotheby sold works of art for the following prices: A toilet set in boxwood, carved by Cesar Bagard, of Nancy, for the Duchess of Melfort, £115; a Sevres vase and cover, £140; a pair of famille rose vases and covers, 2½ ins. high, £850; a famille rose vase and cover, 2 ft. 11 ins. high, £310; a Louis XVI clock by Julien le Roy, £430.

The Whalley Abbey Vestments sold for these prices: A XV century cope, embroidered on fine figured brown velvet, £510; a late XIV century chasuble and dalmatic, embroidered on gold brocade, woven with a design of flowers, £610; an altar frontal, mounted with three orphreys, £410; a Spanish altar frontal, early XV century, £600. A set of ten Hepplewhite chairs brought £300; the Betley Window, £390; two series of Flemish XVII century tapestry panels, £340. Total of sale, £9,348.

Paintings were sold at Sotheby's Galleries for a total of £3,931, the following being the more important lots: J. Van Ruysdael, "Dutch Landscape," £200; Peter Paul Rubens, two sketches for tapestries, £480; John Zoffany, R.A., portrait of Mrs. Oswald of Auchincruive, £810; early Spanish School, "The Ascension and St. Vincent of Valencia," £375.

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MONET LEADS PRICES AT PELLETIER SALE

His "Nymphaes" Brings 77,000 Francs, Fantin-Latour's Works Being Second—899,000 Francs for Egyptian Antiques

PARIS—At the sale of pictures collected by the late Michel Pelletier, a well-known Paris lawyer who was an assiduous bidder at the Hotel Druout, the highest price was paid by Georges Petit's for a "Nymphaes," by Claude Monet, 77,000 francs. The Fantin-Latours met with the next greatest popularity, the bids being 22,100 francs for "Baigneuse," 22,000 for "Le Printemps," 15,000 for "Andromède," and 9,000 for "L'Aurore."

Prices for pictures by other painters were, in francs: Henner: "Rebecca" (Knoedler), 23,600; "La Liseuse," 15,600. Lhermitte: "Lavandières" (Knoedler), 23,800. Ziem: "View of Venice" (Petit), 14,100; another of the same subject, (Tedesco), 9,900. Veyrassat: "La Mise en Meules" (Simonson), 13,200. Pissarro: "La Maison Rose," 11,100. Harpignies: "Bords de l'Allier," 8,000. Jacque: "Sheep Browsing," 13,900.

M. Pelletier was a great admirer of Chaplin, a painter not very much sought after nowadays. The figures realized for his works were: "Jeune Fille Blonde," 10,200; "Jeune Femme en Buste," 7,400; "Indolence" (6,500 in 1910), 6,900.

The grand total at the sale, which took place at Georges Petit's and was directed by MM. Lair-Dubreuil and André Schoeller, was 477,425

francs, in accordance with the experts' anticipations.

The first sale of Egyptian antiquities collected by Dr. Fouquet, of Cairo, and put up on two consecutive days at Georges Petit's by MM. Lair-Dubreuil and Sambon, brought a total of 899,095 francs. The Louvre bought two specimens: a bronze statuette of a young priest, Alexandrine art, found at Hermonthis, for 39,000 francs, and a fragment of a calcareous statuette representing Alexander the Great, for 1,450. A statuette in silver of Aphrodite, Alexandrine first century work, went for 32,500.

The highest prices were given for the Egypto-Arabic pottery, including: Large vase in red earthenware, XI century (M. Kélékian), 64,100; VI century Egypto-Byzantine vase (M. Sevad-jian), 30,500; small red earthenware cup with black peacocks, 25,500; small Syrian XII century bowl (M. Demotte), 9,300; blue enamel vase (M. Tabbag), 11,000.

The Degas pictures put up at the M. X—sale held by MM. Lair-Dubreuil, Grosbois, Féral, Schoeller, Paulme and Lasquin did not fetch the prices the collector paid for them at the Degas sale in 1918 because, at that time, all works of art attained the most fantastic bids. Thus the "Femme au Bain," which fell to M. Barbazanges for 18,500, and was appraised 15,000 in 1918, that year rose to 33,800 francs. The furniture at this sale went well. A Louis XVI console in acajou and bronze fell at 50,000 francs to MM. Jacques Seligmann and Sons. A marquetry writing desk signed Boudin fetched 27,000.

The portrait of the actress Samary by Renoir, which was one of the leading features at the Jules Ch—sale, fell to a private collector for 74,000 francs. MM. Knoedler secured one

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of the other interesting items, the exquisite chalk drawing by Whistler, "Jeune Femme Debout," for 17,500 francs. Different bronzes by Rodin went for: 12,400 francs, "Eve"; 7,100, "Nymph and Faun," and 3,000, "Les Damnés."

The Bourgarel collection of XVIII century drawings closed on a grand total of 499,380 francs. The results surpassed expectations, some of the prices being as much as ten times higher than at the Goncourt and Beurdeley (1905) sales. The highest figure was given for a drawing by Hubert Robert of a "Shepherd and Shepherdess Riding Through Ruins on Horseback," which fell to Mr. Salomon for 20,000 francs, the upset price being 12,000.

At the composite collection organized by MM. Schoeller and Mannheim and put up for auction by Me. Baudoin the grand total was 607,000 francs. Prices included "Othello and Desdemona," by Delacroix (Georges Petit), 28,000.

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Blakelock and Inness

Both Inness and Blakelock, two of our greatest American artists, had extreme difficulty in selling their canvases for two or three hundred dollars apiece during their lifetime. In fact, Blakelock and his family were in absolute want most of the time. Yet recently an Inness canvas brought \$38,000, and a Blakelock \$25,000, at auction.

Corot and Cezanne

Corot, world-famous landscape painter, was supported by his parents until he was fifty, and Cezanne, the great French modernist, could scarcely give his canvases away. Today, an important Corot finds a ready market at \$50,000 to \$100,000, and a Cezanne canvas brought \$29,000 at auction this year.

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ART JURORS TO VOTE CHOICE BY MACHINES

Director Clapp, of the Oakland Museum, Devises Way to Register Verdicts by Colors and Eliminate Argument

OAKLAND, CAL.—Director C. H. Clapp, of the Oakland Museum of Art, is dissatisfied with the workings of the present jury system of selection, or rather with the method of voting which obtains, and has invented a machine which he thinks will make for improvement.

Under present methods selection by jury is very apt to devolve into a one-man selection. That member of a jury with the strongest prejudices and with the ability to present his views most effectively to the other members often succeeds in eliminating most of the canvases which do not meet with his approval. This type of man is seldom sufficiently unbiased to judge a canvas on its own merits, by eliminating his own personal feeling for or against the artist.

To do away with much of the argument and oratory which commonly accompany jury selection, Director Clapp has designed and is now building a voting machine which he hopes to have in readiness before the next exhibition. In this machine the vote of the various members of the jury will be shown by colored lights, operated by them as the paintings are displayed for selection.

ARTIST'S WIFE ACTS AS "SANDWICH MAN"

London Throgs Startled When a Well-Dressed Woman, Mrs. Adrian Allinson, Thus Advertises Her Husband's Show

LONDON—A few days ago the fashionable crowd that throngs Bond Street in the season was startled at the apparition of an extremely well-dressed woman acting the part of a "sandwich man." She was Mrs. Adrian P. Allinson, who was merely calling attention to the fact that her husband is holding an interesting exhibition of paintings and colored drawings of Switzerland at the St. George's Gallery, George St., W.

Her enterprise had the effect of sending many persons to see the pictures. Allinson is breaking fresh ground in his work. He has left the snow-clad Christmas-card type of Swiss picture far behind and gives us in its place curious transcripts of the spongy, chilly mantle and its curious sound-deadening quality that descends upon nature in the mountain regions. When he introduces the human form into these studies it suggests just that subtle degree of emotion that the surroundings inspire.

Sales of pictures are so infrequent these days that other spectacular ways of bringing art to the attention of the public may be expected.

He also plans to bring back pictures for his exhibition at the Milch Galleries next November.

Carl Sammons has returned to San Francisco from Laguna Beach and Carmel, bringing a portfolio filled with sketches in pastel and oil. He will hold a one-man show in the fall.

Henry S. Eddy is in Norway at a place called Finse, which is 4,000 feet above the sea level and where there is snow on the mountain the year 'round. He says the ski-ing there is even better than in Switzerland.

Ezra Winter, mural painter, has been appointed assistant professor of painting and drawing in the Yale School of Fine Arts.

Wellington J. Reynolds, portrait painter and instructor at the Chicago Art Institute, designed the out-of-doors theater which was dedicated at Castle Park, Mich., July 2. It is constructed after Greek models and is a memorial to Florence Pennell Parr.

Three large decorative wall panels in the new Clover Gardens, in Grand Central Palace, New York, were done by Arthur Crisp, who is now at work on a series of seventeen panels for the Canadian House of Parliament at Ottawa. Two of the paintings in the Gardens tell the story of Pierrot and Columbine. The third, on an opposite wall, represents "A Persian Love Boat."

Randolph-Macon College for Women at Lynchburg, Va., has purchased Marion Boyd Allen's portrait of Anna V. Hyatt, the sculptor of the Jeanne d'Arc statue on Riverside Drive, New York.

William W. Churchill has completed a portrait of the late James J. Hill, which will hang in the president's room in the Great Northern Railway offices in St. Paul. The portrait was made from a photograph.

O. Victor Humann, of the Worcester Art Museum School, will spend the summer at his studio on Monhegan Island.

A. Muller-Ury, portrait painter, sailed from New York on July 11 for Rome, where he will paint a portrait of Pope Pius XI.

Mrs. Albert Kohlman, of the Milch Galleries, spent the first part of July in East Gloucester and Provincetown.

Daniel Chester French, who is spending the summer in the Berkshires, went to Exeter, N. H., his birthplace, on July 4, to attend the unveiling ceremonies of his war memorial.

Content Johnson gave a tea at her studio in the Rodin to exhibit her recently completed portrait of the two little daughters of Mrs. James W. Riley, of Greenwich, Conn. Her subjects are two-fair-haired little girls dressed in white.

Emile Stangé recently held a one-man show in the Johnson Public Library at Hackensack, N. J., which resulted in a number of sales.

William Meyerowitz and Mrs. Meyerowitz (Theresa Bernstein) have left for Europe. They expect to tour the continent and will not return until November.

Nicholas S. Macsoud is holding a summer exhibition of his portraits, miniatures, paintings of the "Mystic East" and of the waters of Bermuda in the New Monterey Hotel, Asbury Park, N. J., until September 9.

Studio Gossip

Robert Vonnoch will sail on July 20 for Europe, to be gone until late autumn. He will travel in France and possibly in other countries.

John W. Bentley has been in the Samoan Islands painting a group of pictures to be exhibited early next winter. He occupied the residence at Satune, Savaii, that was formerly the home of his friend, Frederick O'Brien, author of "White Shadows in the South Seas." J. P. Davern will manage his exhibitions.

The Société Nationale des Beaux-Arts has promoted to sociétaire Edwin Scott, of Buffalo, N. Y., and has elected as an associate Miss Ethel Mars, American engraver.

T. C. Steele has been made honorary professor of painting at Indiana University. A collection of his works will soon be placed on exhibition in the university library.

"Subjugation," the bronze memorial fountain executed by Myra Reynolds Richards, as a commission from the Woman's Press Club of Indiana, in honor of the writer, Juliet V. Strauss, has been unveiled in Turkey Run Park, Indianapolis.

A portrait of Professor Samuel Williston by Edmund C. Tarbell was unveiled at Langdell Hall, Cambridge, at a meeting of the Harvard Law Association.

J. Campbell Phillips has left his studio in Carnegie Hall and has gone to Lake Placid to paint portraits and landscapes. Among his recent commissions were portraits of Amos L. Prescott and Bernard M. Baruch.

Alice Judson left for Gloucester July 8 and will spend the rest of the summer in that vicinity.

William M. Hekking, for six years professor of drawing, painting and the history of art at the Kansas State University, has accepted an appointment as director of the Columbus School of Art and the Gallery of Fine Arts.

The school of the Museum of Fine Arts, Boston, has adopted the method of teaching inaugurated by Anson K. Cross and at the end of this year will form a class of students to prepare at home for an art career.

Yarnall Abbott has returned to Philadelphia from a two-months' absence in Europe and has opened his summer studio at Rockport, Mass.

The two etchings shown this year at the National Academy of Design by E. Hesketh Hubbard, British landscape painter and etcher, have been acquired for the permanent collection of the New York Public Library.

Ellen G. Emmet Rand's portrait of the late Joseph H. Choate was unveiled in the Merchants National Bank, Salem, Mass., recently as a memorial to Mr. Choate. The portrait is three-quarters length.

Michel Jacobs has left his New York studio for the summer and is now sketching in Gloucester.

Sigurd Skou, who sailed the last of June for Norway, is commissioned to make a series of illustrations in lithographic crayon for a serial story by the Scandinavian writer, Johann Bojer.

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SHOWING SCULPTURE

The authorities of the Pennsylvania Museum at Memorial Hall in Philadelphia propose to set apart a gallery for the permanent exhibition of contemporary American sculpture, the first time such a thing has been done in that city, which is generally the most progressive in all matters relating to native art. In this case, however, Philadelphia is following the precedent of the Metropolitan Museum of Art, where, for something like five years now, there has been an inspiring group display of American sculpture.

No one who has ever visited the gallery at the Metropolitan devoted to this group can fail of being impressed by the high character of the work technically and the serene nobility and imaginative quality of the sculptors' themes. The museum trustees have not been indifferent to contemporary native sculpture in the past, but before this special gallery was set apart these works were not so advantageously nor so impressively displayed, and they had to be searched for by the unfamiliar visitor. That the special gallery has justified itself is impressed on everyone who has visited it.

The lot of the sculptor in his relation to the public usually has been a hard one, for he has never been accorded the same consideration as his colleague, the painter. The recent growth of appreciation in official museum circles is an augury for the future. We can now look forward to a time when every museum will have a special gallery for the richly deserved display of American sculpture.

ART PALACE VAGARIES

Hot weather always has a tendency to make men and things act in an erratic manner, and this atmospheric and human phenomenon has been working true to form in connection with the proposed plans for an "Art Center" in New York combining an opera house, a school for dramatic art and an art exhibition building. The latest vagary is the broaching of a plan to erect a monumental war memorial in Central Park on the site of the present reservoir, to include such a feature as a wading and swimming pool, together with a proposal that the Park Department transfer to the city authorities a plot of ground within the park limits sufficiently large to accommodate the "Art Center," this combination immediately putting both the latter scheme and that for the war memorial on the rocks.

Anyone with the slightest knowledge of public affairs in this city should know that any plan to use Central Park for any other purpose than the one to which it is now put, immediately arouses a spirit of opposition so powerful as to result invariably in the defeat of the scheme. Consequently it now looks as if the prospect for the erection of a war memorial in the park were absolutely nil and the creation of an "Art Center" equally hopeless. City Chamberlain Berolzheimer, who is the driving force in the municipal government behind the "Art Center" plan, must be perfectly aware of how strong is this opposition to the invasion of the park, yet he was wholly responsible for suggesting the idea of land being set aside within the park for constructing the three buildings. If the city authorities can do no better than this toward furthering the "Art Center" idea they might as well abandon it now. They never can overcome that element in New York which opposes what it likes to call an "invasion" of Central Park.

Among the other hot weather vagaries is the suggestion that the "Art Center" be built between Forty-ninth and Fifty-third street, west of Sixth avenue, a site that would scarcely make for beauty, since the elevated railroad structure runs along two of these thoroughfares. Dependence on the Metropolitan Opera House being sold and its activities transferred to the new structure incorporated in this group still continues to be an insubstantial hope of the proponents of the whole plan, which, as time passes, grows more and more remote from actuality.

It is feared that our artists will still have to depend on the Fine Arts Building and the dealers' and club galleries to show their work for a long time to come if the municipal authorities go on concocting such impossible plans as have thus far come from them.

Obituary

J. SANFORD SALTUS

J. Sanford Saltus, art patron and numismatist, died in London on June 24 as the result of taking poison by mistake.

He was born in New Haven, Conn., in 1853, but had made his home in New York City for many years, spending much of his time abroad. He annually gave the Saltus medal for a meritorious work in painting or sculpture to the National Academy of Design and gave many rare books on costume to the library of the Salmagundi Club, of which he was a member. He donated \$25,000 to the fund for the erection of the Joan of Arc statue on Riverside Drive, and presented a replica of the work to the city of Blois, France. He had given a life-size statue of Joan to the Cathedral of St. John the Divine which is to be placed in the French chapel.

Mr. Saltus was president of the British Numismatic Society and honorary president of the American Numismatic Society. He was an officer of the Legion of Honor and had established a prize in the French Salon for the best battle piece.

MRS. CHARLES DEWOLF GIBSON

Mrs. Charles DeWolf Gibson, mother of Charles Dana Gibson, died suddenly at her home, Longfield Farm, near Bristol, R. I., of acute indigestion. She was eighty years old. She is survived by two sons, Charles Dana Gibson, of New York, and Langdon Gibson, Arctic explorer, of Schenectady, and a daughter, Mrs. Daniel W. Knowlton, of Washington.

THE DOWAGER LADY DUVEEN

The Dowager Lady Duveen, widow of the first Sir Joseph Duveen, founder of the international art firm of Duveen Brothers, died at her residence in Hampstead, London, on June 25. The Dowager Lady Duveen was the mother of Joseph, Charles and Benjamin Duveen and sister-in-law of the late Henry Duveen. Her funeral took place on June 27.

EDWARD TRENCHARD

Edward Trenchard, marine painter, died of paralysis in his home, West Islip, L. I. He was born in Philadelphia in 1850 and studied in the art schools of that city and New York before going to Europe. Up to his retirement, a few years ago, he had exhibited at the National Academy of Design and at other exhibitions throughout the country.

MAXIMILIAN HOFFMAN

Maximilian Hoffman, who paid his tuition at the Munich Royal Academy by winning pugilistic bouts in Milwaukee, died in Chicago of cancer. He was 34 years old. In Munich he won two first prizes and one second prize at the Academy shows, and in Chicago he took several prizes.

HARRIET H. HORTON

Harriet Hutchinson Horton died at her home, Bald Eagle Lake, near St. Paul. She had lived nearly fifty years in Minnesota and many of her portraits were of pioneers of the state, now in the Minnesota Historical Society's galleries. She was also a painter of miniatures.

FRANK H. TOMPKINS

Frank H. Tompkins, figure painter, died in Brookline, Mass., on July 11 in his 75th year. He was born in Hector, N. Y., and studied in New York, Cincinnati and Munich. His pictures are in the Boston Museum, Pennsylvania Academy and Boston Art Club.

ALBERT BAERTSOEN

Albert Baertsoen, Belgian artist, is dead, aged 56 years.

A Beautiful Portrait by Maunsbach



PORTRAIT OF MRS. WILLIAM T. CRESMER
 By ERIC CHRISTIAN MAUNSBACH
 Courtesy of the Ainslie Galleries, New York

What Is Art?

"What is art?" I asked the sage,
 Humbly seeking light.
 Glancing from the printed page,
 Spake the learned wight:

"Art is epistemological verity,
 Finely adumbrated, steeped in sincerity,
 Passed through egoity's lenses prismatical,
 Happily blending dynamic and statical."

"What is art?" I asked again,
 As in urgent need;
 And the classic painter then
 Calmly voiced his creed:

"Art is a matter of precept and rule,
 Line upon line, as approved by the school.
 Art's only model must be evermore
 Nature as limned by the masters of yore."

"What is art?" I almost hissed,
 Patience sorely tried;
 Whereupon the futurist
 Jauntily replied:

"Art is a guess, art is a game;
 Art is a dress; art is a name.
 Every sane thing goes by the board.
 Jazz is our king; chaos our lord."

"What is art?" persisted I,
 Though in accents weak;
 And there rose a mighty cry
 From the Bolshevik:

"Art is a capitalistic scheme,
 To keep the proletariat quiet;
 But we will spoil the bourgeois dream,
 And save the world by ruin and riot."

"What is art?" I asked a maid,
 Fairer than the morn;
 And these words, like jewels weighed,
 From her lips were borne:

"Art is nature's friend in need;
 The final word in beauty's creed;
 The closest link with things above;
 The secret minister of love."

What is art? Not vain the quest;
 Nor to doubt we yield.
 Heed the truth which stands confessed:
 Art is life revealed.
 —JAMES M. MORTON, JR.

Salem Acquires Inman's "Hawthorne"

SALEM, MASS.—The Essex Institute has recently acquired a hitherto unknown portrait of Nathaniel Hawthorne by Henry Inman. It was painted when Hawthorne was 35, nine years earlier than any other known.

E. P. O'Reilly to Appraise Eno Estate

Edward P. O'Reilly, of the Plaza Art Auction Rooms, 5 East 59th street, has been appointed the appraiser for the Eno estate, the long litigation over which was recently settled in the courts.

Boston Museum Acquires a Guardi, Called the "Grand Canal, Venice"

BOSTON—A painting by Francisco Guardi is the latest acquisition on view at the Museum of Fine Arts, where it is displayed in the Stone Room. The painter, who lived from 1712 until 1793, is remembered chiefly for his views of Venice. The romantic rather than the realistic aspect of nature appealed to him, and like Piranesi, he loved to depict the ruins of classical antiquity.

The newly acquired picture is a scene of the "Grand Canal, Venice," and shows that waterway with gliding gondolas and the edifices he painted so often, that cluster about the base of the Campanile. Another large canvas by Guardi, at the Museum, is a Venetian fête, the festival of the "Wedding of the Adriatic."

Folger Buys Daniel Shakespeare

The famous Daniel copy of the First Folio of Shakespeare, purchased by the Rosenbach Company, of this city, at the Burdett-Coutts sale, held in London in May, has been acquired by Henry C. Folger for a figure said to be \$38,000. The book is one of the best copies of the First Folio in existence. In 1864 the Baroness bought it for £712 2s, at which time it was predicted that some day it would be worth ten times as much.

Baltimore Museum Given a Mansion

BALTIMORE—The \$100,000 mansion on Mount Vernon Place, the gift of the late Miss Mary Garrett to Miss M. Carey Thomas, retired president of Bryn Mawr, has been deeded by Miss Thomas to the Baltimore Museum of Art. The house will be used for meetings and exhibitions. The art societies that will benefit include the Museum of Art, the Handicraft Club, the Baltimore Water Color Club and the Friends of Art.

Boston Gets an Early Sargent

BOSTON—The Museum of Fine Arts has acquired an exceedingly lively composition by Sargent, "The Rehearsal at the Circus d'Hiver." It now hangs in the stone room, together with "The Master and His Pupils." It is a sketch done in 1881, when Sargent was 25. The picture is what art students would call a "stunt in composition," being made in practically two tones, white and warm black.

Augustus W. Clarke Goes to England

Augustus W. Clarke, of Clarke's, 42 East 58th street, sailed for England on the Celtic July 1. Mr. Clarke is to aid in the settlement of the estate of an English nobleman, with a view to bringing the collection of art objects and antiques to New York to be sold at auction.

Louis XIV Bust Stolen at Versailles

PARIS—A bronze bust of Louis XIV has been stolen from the Versailles Palace museum, being torn from the pedestal to which it was attached. The bust dates from the XVII century.

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PARIS

Who deserves to be called a collector and what constitutes a collection are questions much on the tapis just now. One of the bigger Paris dealers has been making suggestions for an ideal private gallery, but the critics have resented this unsolicited counsel. They have said very rightly that you cannot make a plan of a collection as you do of a house. Like Topsy or a tree, a collection grows. A typical collection, differing from the majority in so far that it is an artist's is that of M. Mathey, a selection of whose Rembrandt etchings (the portraits, nudes and landscapes) is again on view at Guiot's. Some fifty prints have been mustered, among which are especially fine proofs of "A Woman Preparing to Dress After Bathing," the "Negress" and one of Rembrandt's last plates: "The Woman with the Arrow." Among the landscapes are the exquisitely simple view of Amsterdam, the "Large Landscape with a Mill-sail" and one of the finest known proofs, as M. Loys Delteil assured me, of the "Obelisk." M. Henry Ottmann has shaken off an early Cézanne influence for a certain phase in the career of Renoir. He is far from being steeped in the Impressionist master to the point of self-absorption. The pictures shown at Marcel Bernheim's, though somewhat artificially colorful, have more than several claims to attention and even admiration. However, like so many of his contemporaries, M. Ottmann is in peril of cultivating futility.

To my knowledge, M. Maurice J. Bourguignon has no predecessor of consequence in the pictorial presentation of the aeroplane. For M. Bourguignon, who served in the air-war, is typically a skyscraper, determined as such by his military career, for the heavens have quite a different aspect to him who is in them from that to him who observes them from the earth below, as the pictures shown at Simonson's, and lent in great part by the Musée de l'Armée, most curiously and poetically testify. It needed not a little boldness to disturb this mysterious ethereal scenery with the weird, heavy and untoward shape of the flying machine and, in some cases, as in a picture showing a plane bursting through a tunnel of cloud, M. Bourguignon has acquitted himself of the phenomenon with the poetic feeling of Turner when he first depicted steamboats and steam engines, of Whistler enamored of chimneys and smoke and of Claude Monet in his enthusiastic admiration of a railway station. In other pictures showing planes in fighting action, or bombarding points of strategy, where solid ground is treated with no less dexterity than is thin air, he couples the observation of an artist to that of a soldier.

A group of French artists, many of whom belong to the Nouveau Salon, the Salon

d'Automne, the Salon des Indépendants, the Groupe Libre, etc., are showing their work at Bogota, Colombia.

Miss Laura Coombs Hills, of Boston, has been exhibiting her miniatures in the Knoedler's Galleries in the Place Vendôme, next door the Hotel Ritz. The little display comprises portraits of various celebrities in society, literature and the arts, and justifies the numerous rewards and honors Miss Hills has received.

The delightful exhibition of water colors by Louis-Gabriel Moreau, held in M. Jean Charpentier's show rooms at 76 Faubourg Saint Honoré, for the benefit of the French Red Cross Nurses' Homes, will be commemorated by an édition de luxe reproducing a hundred of the XVIII century petit maitre's exquisite works.

Cecil Howard's display in Le Goupy's galleries at 5 Boulevard de la Madeleine is, I believe, the first collection of his work he has shown since his career was interrupted by four years' war service. It proves him to be one of the most original of American sculptors known to us over here. He started out in the exercise of his craft with the study of animals. Subsequently he has devoted himself to portraiture, but especially to the feminine nude, bringing to this an expression unmistakably personal, unusually perfect, and curiously evocative, as M. André Lebey, the French critic, has perspicaciously discovered, of certain pictures by Chassériau. There is certainly a resemblance between that master's "Vénus Anadyomène" and Howard's "Jeune Femme Debout," the small bronze of a young woman with arms raised above her head, as also in the soft ample curves and compact design of the marble, "Chevelure," a kneeling girl grasping the heavy flow of her hair.

Ramiro Arruë, the Basque artist, to whom Amelia Defries devoted a brilliant article in the *International Studio* for April, has been showing forty of his pictures at Fiquet's, 88 Avenue Malakoff. Arruë does not fear to paint "subjects" with a picturesque and informative content, like fishermen, sailors, dancers, peasants at work and at play, and typical scenery. There is a solemnity in his work which appears to partake of the character of his country and countrymen.

There has been talk on the American side of the Atlantic of an Ingres exhibition there. I was surprised not to see the name of M. Henry Lapauze at the head of this proposal. The distinguished keeper of the Petit Palais is, with M. Léon Bonnat, leading authority on Ingres, and owns many of his works. It does not seem that any display worthy either of the great painter or of the American public could be feasible without his direction and consent, and it is hardly likely that other collectors of important Ingres pictures and drawings would grant loans failing his direct association with the scheme.

—M. C.

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LONDON

There is the spirit of the Old England, fast disappearing, about the drawings of old English inns that Cecil Aldin is exhibiting at the Great-orox Galleries, 14 Grafton Street W, just now. Inns and hostleries remain when lesser dwellings are swept away in the development of the countryside and it is fit that such relics of the historic past should find a meet and sympathetic brush to immortalize their quaintness. Mr. Aldin thoroughly understands the essential charm of the oak-timbered, black-raftered hostel, just as he appreciates the associations that cling around our time-honored schools and colleges. Whether he is drawing the Bell Inn, Tewkesbury, with its cobbled-stoned courtyard, or the Cloisters at Rugby, or the return of the huntsmen after a day's sport, his insight enables him to capture the inner spirit of his theme.

Mrs. Graydon Stannus, who is well known to those American collectors who specialize in old Irish glass, has been showing at her house, 23 Earl's Court Square, specimens ranging in date from the inauguration of the factories at Waterford and Dublin up to the days when machinery spelt the doom of fine handcutting. A feature was the number of elegant chandeliers and candelabra of simple, dignified shape and exceptional color.

Sir Joseph Duveen, in an interview with one of our evening papers, has expressed his opinion that in England the greatest art in the world is now being produced, and he has proceeded to affirm that, in his view, this fact is insufficiently appreciated both at home and elsewhere by those who are spending their substance on old masters. This should give modern art the fillip it so badly needs!

What will happen, it is being asked, with regard to the Gobelin tapestries which Great Britain accepted as security from Austria in connection with the loan of the two-and-a-quarter millions sterling, which should have helped to keep the kronen steady, but did nothing of the kind? Since, on the contrary, the kronen lost no time in falling to something like an eighth part of the value at which it then stood, it looks very much as if those tapestries might before long come into the market on behalf of the government.

It is a great test of quality when a criticism written as long ago as June, 1887, in respect of a landscape artist's work, holds equally good in the year 1922. It is just thirty-five years ago since the art-critic of "American Art Illustrated" penned these words in his notice of the Royal Academy: "Among the landscapes, I think, one by George Boyle is the best." In the collection of Mr. W. J. Fish of Elham, Canterbury, England, several fine landscapes by Boyle, in which trees and meadows, streams and sky are all

treated in equally masterly fashion, form the outstanding feature, and these, if exhibited at Burlington House, would probably call forth similar criticism from the discerning connoisseur.

The control of the auction room rostrum, like the control of many an art business, often descends from father to son. Mr. Gordon Hannen, son of Mr. Lancelot Hannen, of Christie fame, conducted proceedings for the first time when the art library of the late Algernon Graves came up for dispersal at the famous rooms. Rostrum work in King Street is by no means the simple business that it may be elsewhere, and much knowledge of various kinds goes to the development of a successful practitioner of the art.

The exhibition of theatrical models and drawings from all parts of the world, which has been transferred to the South Kensington Museum from Amsterdam, is stimulating enough to have a real influence on methods of production over here. Gordon Craig, who has had more effect on stage scenery than he is usually credited with, is represented by a number of miniature models remarkable for simplicity and power of suggestion.

—L. G-S.

Mannheim

Mannheim, commercial town of the first rank, has in its "Kunststhal" an exhibition bearing the motto "Rococo." The large number of dresses, laces, pictures, books, pieces of furniture, etc., takes us back into the XVIIIth century and conveys a very fine idea of this gallant time, full of beauty and refinement. This interesting show is due to Dr. F. Wichert, manager of the "Kunststhal."

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SAN FRANCISCO

The permanent collection of the San Francisco Museum of Art in the Palace of Fine Arts has just been enriched by the gift of several original drawings by XVIII century French and Italian masters, presented through the efforts of Richard Owen, English connoisseur in drawings by the old masters, whose collection is one of the most interesting in Paris. Mr. Owen has himself presented one of the most valuable items in his collection: a drawing in red, black and white chalk by Watteau of the full-length figure of a turbaned Turk, representing an actor in one of the early Italian comedies. This was originally one of the gems of the famous Flury-Herard collection. Mrs. Charles W. Clark gives a red chalk drawing by Hubert Robert. Drawings by Domenico and Battista Tiepolo are among other gifts. In the wash drawing by Tiepolo is seen the original design for his well-known painting, "The Adoration of the Wise Men of the East," treated with the same originality and artistic verve that characterize his decorations in the Palace of Venice. In sharp contrast is the sprightly wit and gaiety in the sepia drawing of "The Wedding Feast of Punchinello" by Battista's gifted son, Giovanni Domenico Tiepolo, distinguished as an engraver, who portrayed the life and adventures of Punchinello in a series of one hundred odd drawings.

A gift to the Museum from one of its trustees, Charles Templeton Crocker, is a recently published set of reproductions of all the drawings of Hans Holbein, the Younger. The set, in colors, consists of eight volumes, and the edition is limited to 300 copies.

In the loan exhibition of California artists at the Palace of Fine Arts, Cora Boone has a group of her studies of flowers and pottery. Alfred Casella is showing monotypes, well toned and strongly handled. His "Telegraph Hill" is particularly good. It would be interesting to gather the pictures of Telegraph Hill which have been given us by the many artists in their various mediums. Also in the loan exhibition is a group of pastels by Ray Boynton. "Tamalpais," a loosely handled landscape, is well rendered, a combination of strength and poetic feeling. A head, "Martha Ann," is good, and "Margaret," an exquisite nude, is very fine indeed.

Director Laurvik is giving the San Francisco public a wide range from which to choose in the many galleries. Not the least interesting is a small collection—only sixteen all told—of etchings by Cadwallader Washburn. The same theme, the Mexican bull fight, runs throughout. Washburn has portrayed in a few vigorous lines the grace of the toreador and his art and the fury of his antagonist. With the threatened passing of the bull fight, these etchings have their historical value as well. In another gallery is a large collection of the productions of Roi Partridge. "In a Robe of Mist" contrasts the obstinate strength of a ragged pine stub with the dimly seen mountain beyond, softened by its cloak of mist. "Le Pont Neuf" is the strong sweep of the bridge's arch clothed in the mystery of night. Noteworthy for its delicacy and charm is "The Beggar Girl," a tiny figure beneath a Gothic arch.

Pictures from the International Water Color Exhibition held in Chicago have been hung at the Palace of Fine Arts. At the same time there is being shown the Chicago Art Institute's collection of Zorn etchings.

At the gallery of S. & G. Gump has just been received a collection of old etchings and engravings, picked up by Mr. Newman in London and Paris. These are fine examples of the art of the engravers of the XVIII and XIX centuries. One bound set of seven is reproduced from portraits by Anne Mee and engraved by such craftsmen as Street, John Agar and A. Cardon, the subjects being Lady Dalrymple Hamilton, the Duchess of Beaufort, the Countess of Charlemont and others. One large group is by Piranesi.

At the California Society of Etchers' eleventh annual exhibition at the Print Rooms, the Nahl purchase prize was given to the etching by Roi Partridge, "Las Gomas." The society's own prize went to Arthur H. Millier for his "Euca-lyptus."

—Harry Noyes Pratt.

CHICAGO

Alexandre Euguenievitch Iacovleff is represented by half a hundred paintings in oils, water colors, and drawings at the Art Institute, to remain until the autumn. The subjects are mainly from China and Japan. Iacovleff was born in Petrograd in 1887, studied at the Academy of Fine Arts under Kardovsky, and in 1913, having received a traveling scholarship, he went to Italy and then to Spain. In the summer of 1917 he asked to be sent to China as a pensioner of the Academy of Fine Arts. Among the fourteen oils are three remarkable paintings: "Portraits—Port Cros," "In the Café de la Rotonde," and "Woman with Masks," which show Modern influence. In the café picture is the dejected figure of an absinthe victim lounging in his chair in a state of absolute degradation. The "Woman with Masks" is a quaint figure in full skirts, holding in each hand a mask. It is in XVIII century style and might be a decorative work for a theatre. "Soochow in Moonlight," a decorative panel, shows tottering houses along a canal, water flowing beneath an arched bridge, boats huddled against the water front, and in midstream coolies poling sampans to their destination. The canvas has the glamor of a dream. "Combat in a Chinese Theater" is a wild medley of masses of color in which the combatants are seen but vaguely. Among the twenty water colors are strong pictures of working class types. He shows the furnaces at "Omori, Japan," "Miners at Work in China," "Tent Making in Mongolia," and "Oshima Fishermen." A scene at "Obo, Mongolia," depicts wild horsemen coursing across the slopes.

Two portraits of children by Wayman Adams are on exhibition in the new galleries of J. W. Young in the Fine Arts building. "Little Girl in White," holding an Airedale under her arm, and "Elise," a rosy-faced girl wearing a hat and carrying an odd little doll, are shown.

The Anderson Galleries are exhibiting old English portraits, and by way of a modern, have a portrait of the Princess Launtaine by Maurice Fromkes. It suggests an XVIII century picture, the background being rich in imaginative qualities and against it is the fine profile of a handsome young woman wearing a striped dress and a yellow wrap. The lithographs of French cathedrals and architecture over seas by Howard Leigh fill an entire print room at the same Galleries.

The Chicago Society of Miniature Painters selected the following officers for 1922-23: President, Anna Lynch; vice-president, Katherine Walcott; secretary, Carolyn Tyler; treasurer, Eda Nemoeda Casterton.

The graduation class of the George W. Tilton school, of Chicago, has purchased from the artist, Dorothy V. Anderson, the painting, "A Wood Interior," as its parting gift to the school.

Edgar Alwin Payne, landscape painter, is going abroad to paint this summer. Preliminary to his European sojourn was his final exhibition of California paintings at the Grace Hickox studio, Fine Arts building, June 20 to July 10.

Charles Minghi, an Italian painter, held an exhibition at the Archibald Harris offices in the Marquette building. Mr. Minghi is a refined colorist. "Opalescent Morning," "El Punto Della Amore," and a group of marines painted on the shores of Lake Michigan were shown. Arthur Machia in the same galleries showed fifty-four works in painting, monotype, etching, lithograph, wood cut and pencil sketches.

Frederic M. Grant has gone to California for a short stay, and returning this summer will go to Europe for an indefinite period.

Pauline Palmer has purchased a home at Provincetown, Mass.

Mr. and Mrs. Lorado Taft have opened their summer home at Eagle's Nest Camp on Rock River, near Oregon, Ill.

Mr. and Mrs. Ralph Clarkson have been at Eagle's Nest Camp since early June. Their cottage and those of the Tafts and the Grovers and Horace Spencer Fiske, the poet, are on the bluffs overlooking the winding Rock River and the island made famous by Margaret Fuller a generation ago. Nellie Walker, sculptor, has a studio home in the forest adjacent.

—Lena May McCauley.

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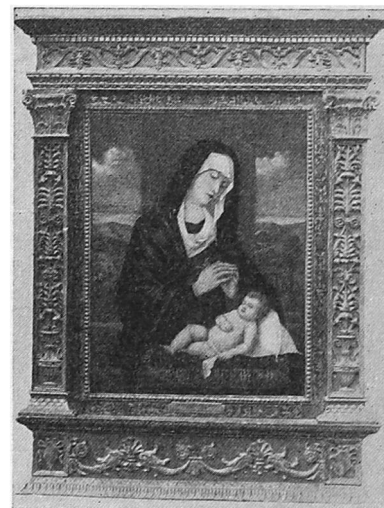
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PHILADELPHIA

The Art Alliance has begun its summer exhibition of paintings in vacant store windows in the busy retail section of the city. Among the paintings shown are four imaginative landscapes by W. G. Kriehoff, full of the soft haze of midsummer. Four landscapes by Blanche Dillaye cleverly depict sunlight and shadow. Marian Greene Barney has a still life, "Garden Flowers," and Mildred B. Miller two scenes of Italy, "Bay of Naples" and "Looking Toward Sorrento," and a small piece with the much-used title, "Gray Day." The impressionistic "Manayunk" by Isabella Hickey is well-painted. All the paintings are summer subjects and they are hung against light brown backgrounds of burlap. Signs give the title and the artist's name for each picture.

The Grill at 711 Locust Street has opened its second exhibition on the walls and mantels of the grill rooms. Among the advanced work are two striking water colors by Floyd R. Ney, one of the proprietors. His "Memoirs," a bright composition full of sentiment and personality, and his "Patria," a study of a French laborer, both show spiritual qualities. The still life by E. Boyd White, although it is in black-and-white, depicts flowers very cleverly. Among the work of the sculptors, the "St. Vincent" by Peter Vattimo, which is cut in marble in high relief, is vigorous. There is whimsicality in "Infant Joy," and pathos in "Despair" by the same sculptor. Luigi Maraffi shows skill in the smooth, gliding lines of his "Boy and Seal" and the "Russian Dancer"; his portrait of Ellis D. Lit is a powerful likeness. The most interesting of the work of Nicholas Romano is the portrait of "Miss V. B." Those artists whose water colors give interest and variety to the walls are Leah Ramsay Alexander, Edward Beagle, Harry B. Davis, Georgiana Brown Harbeson, Julian Levi, Eugene McNeerney, Howard Ashman Patterson, Eleanor Sevelly, Janet Smalley and Clement Wilenchick.

The McClees Gallery is exhibiting three small original bronzes by R. Tait McKenzie, "The Runner," "The Wrestlers" and the sitting figure of a Scot in kilts and full equipment called "The Return to Blighty." There is also a showing of Whistler etchings.

The summer school of the Pennsylvania Academy of the Fine Arts in historic old Chester Springs, near Valley Forge, has a unique feature in the class of animal sculpture taught by Albert Laessle in a studio made from a barn where animals are posed indoors. Landscape painting in the Chester and Pickering Valleys is under Daniel Garber, Fred Wagner, George Oberteuffer and Mrs. Oberteuffer, while the illustration and sketch classes are under George Harding.

At the George Washington Inn there is an exhibition of drawings in black-and-white by F. Walter Taylor. —Edward Longstreth.

PROVINCETOWN

All of the regular artist residents of Provincetown are settled for the summer, and every day brings its quota of transients. John Noble is directing the eighth annual exhibition of the Provincetown Art Association, and others here include the following: Charles W. Hawthorne and Marion C. Hawthorne, Adolph Blondheim, Ross Moffet, Karl Knaths, Agnes Weinrich, Jane Freeman, William and Lucy L'Engle, Martha Earl Crocker, Tod Lindenmuth, Julia M. Morrow, Walter Hayn, V. B. Rann, Jerry Farnsworth, Jeanie Gallup Mottet, E. Ambrose Webster, Edith Catlin Phelps, Edwin W. Dickenson and Francois Verheyden.

All of the members agree that the eighth annual is the best show ever held here. In the becomingly toned and well-lighted gallery the oils, water colors, wood blocks, etchings and miniatures are admirably hung. The place of honor has been given to Hawthorne's "American Motherhood," which was shown last winter at the Galerie Intime, and he has another fine canvas in his "Portrait of a Young Girl." John Noble displays two typical works, "On the Rocks" and "New York," Ross Moffet is individual and interesting with three canvases: "The Wreck of the Thistlemore," "The Return of Spring" and "Dune Gossip." Edith Phelps has one of the best canvases in "Blue Flower," painted in the Hawthorne manner; Jane Freeman shows "The Village Street," Nancy M. Ferguson presents two typically good works, Max Bohm is represented only by a sketch, Tod Lindenmuth shows two clear-aided views of the Provincetown harbor, Gerrit Beneker is at his best with two heads of workmen from the Pittsburgh mills, Martha Crocker again displays her strongly painted portrait of Captain Silvey, shown in Philadelphia last winter; Francois Verheyden has two strong water colors, Mrs. Mottet a still life, "Fruit"; E. Ambrose Webster a Bermuda subject, "Paw, Paw, Bermuda"; Elizabeth Paxton is entertaining with her "Cape Cod Doorway," Julia Morrow is compelling with her sunny, cheerful "When the Tide is Low," and there is an interesting nude by Richard Miller. The Modernists have been given a generous space, William and Marguerite Zorach, Agnes Weinrich, Karl Knaths, William and Lucy L'Engle, and J. Floyd Clymer showing individualistic works.

The sculptures are by Paul Bartlett, Clara Hill and Lillian Link, the miniatures by Eulabee Dix Becker and Mary Rogers. Much interest attaches to the water colors, wood-block prints and etchings, for among these have been the greatest number of sales thus far. Frank Carson, Edwin Dickenson, Marion Hawthorne, John Frasier, Erik Smith, Adolph Blondheim, Edith Phelps, Maryka Modjeska, Margery Ryerson, W. H. W. Bicknell, Harriett B. Newhall and Alice D. Loughlin are among the best of the exhibitors in these mediums.—Lulu Merrick.

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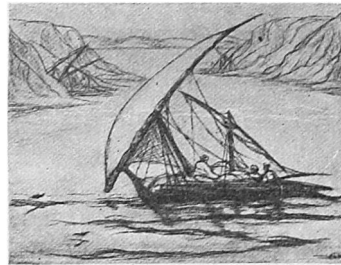
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The last exhibition of the Academy of Fine Arts was precluded by a conflict among the members of the jury, which almost upset the whole show. The elder generation of artists were disturbed when Max Liebermann became president of the Academy. At this last exhibition he wanted to show the works of a number of young artists and to admit them to membership. But he was outvoted, and only after tiresome discussions was it possible for him to accomplish anything. We were thus able to see a few of the representatives of the Northern school together with those of an older generation. Among the radicals are Pechstein, Kirchner, Kokoschka, Hofer and Purmann. Besides the works of Liebermann, the older generation is well represented by Corinth, Slevogt, Lepsius, Philipp Frank and many others.

The "Grosse Berliner Kunstausstellung" again fills the huge building of the "Glaspalast" in Berlin with a thousand pictures, sculptures and graphics. Every year the statement must be made that such an accumulation can only be judged in broad outlines, as it is impossible to enter into details. The impression on the whole is a better one than last year, as much trash has been excluded. A few rooms filled with Futurist-Dadaistic experiments are not particularly disagreeable. The landscape painting is especially good. This is due to the fact that many of the younger artists have retired from the big cities to the country, where they are able to concentrate better upon their work. A number of portraits, done with great richness and freedom in colors, are above the average.

The former "Kronprinzenpalais" in Berlin, now a branch of the "Nationalgalerie," has opened an exhibition of paintings by Paula Becker-Modersohn, a brilliant young artist, who died a few years ago. Her pictures reveal the astonishing fact that she was far ahead of her contemporaries, as she painted in 1904 and 1905 in what is now called the "Expressionistic" manner. Her works failed to meet with approbation then and she died at the age of thirty without having had any success.

An exhibition commemorating the twenty-fifth anniversary of the foundation of the Kaiser Friedrich Museum Verein was arranged by Dr. von Bode. This show comprised the masterpieces that have been acquired by the society and given to the museum. The Verein's origin is due to the initiative of Dr. von Bode. —F. T.

Boston

Paintings by some of America's leading artists of the latter part of the XIX century make up this year's summer exhibition at the Vose Galleries. There are works by Twachtman, Weir, Fuller, Bunce, Murphy, Blakelock, Hunt, Martin, Duveneck, La Farge and, among present-day artists, Paul Dougherty, Emil Carlsen, Edmund Tarbell and Charles Warren Eaton. "The Gleaner," by Hunt, is given prominence. It belongs to the period when Hunt was under the spell of Millet. An adorable child of the soil, barefoot and her clothes of rough texture, is shown carrying in her arms a bundle of grain. The student of American art will be intrigued by the two early examples of Blakelock and Martin, which hang on either side of the Hunt picture. "In the Adirondacks" by Martin is more broadly painted than Blakelock's, noticeably in the sky, but the foreground with its rocks and trees show a careful consideration for the minutest detail. A familiar theme of Bunce was the harbor of Venice. He often painted picture after picture, with only a change in the position or number of boats, and under varied conditions of light. On the end wall is hung one such picture by Bunce. It is a gorgeous scene, highly imaginative. Carlsen has said of his canvas, "The Open Sea," that he has done no better. The painting by Dougherty is a marine entitled "Gunnard's Head," which is off the coast of Cornwall. The example by La Farge is catalogued as "A Boy and his Dog" and is in reality a portrait of the son of Richard M. Hunt, a brother of William Morris Hunt. The landscape by Murphy was painted twenty years ago. "The Border of the Farm" is the title of Weir's picture. —Sidney Woodward.

OAKLAND, CAL.

The first annual exhibit of the Oakland Art Association, in the municipal galleries of the Auditorium, is a splendid showing of California landscape, with a few very fine examples of portrait work. It displays strikingly the difference in the work of the southern California artist as compared to that of his northern confrère.

One of the finest things shown in Puthoff's "Sentinels of the Hills," a group of ragged eucalyptus trees standing against the warm-colored hills of the South. Selden C. Gile has a tender painting of California spring, full of the soft charm of blossoming orchards and misty hills. A colorful canvas by C. H. Clapp shows one of the bay-shore beaches at bathing time; he is also represented by a small nude splendidly rendered. Fred G. Gray has two paintings, a marine and a very adequate figure study, "At the Gate." Two portraits by Winifred Perry are exceptionally pleasing. Other artists represented are Phillip Lewis, Guest Wickson, Charles Bleil, Benjamin C. Brown, Clarence Hinkle, Jessie Armes Botke, John H. Rich, Cornelius Botke, Edouard A. Vysek, Karl Yens, S. Horner Decoto, A. W. Best, Susie M. Dando, C. Boone, Charles Marsh, Calthea Vivian, William S. Rice, Mabel Alvarez, Rowena Meeks Abdy, May Mott Smith, Florence E. Atkins, J. Hennerstrom Cannon and Howell Ehret. —H. N. P.

New York Exhibition Calendar

Ackermann Galleries, 10 East 46th St.—Exhibition of modern mezzotints.
Ainslie Galleries, 677 Fifth Ave.—Paintings by Inness.
Arden Gallery, 599 Fifth Ave.—Summer exhibition of decorative paintings and objects of art, to Oct. 1.
Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings; prints by The Stowaways, to Aug. 19.
Art Center, 65-67 East 56th St.—Summer exhibition of Art Alliance of America, members' work.
Babcock Galleries, 19 East 49th St.—Annual summer exhibition of American paintings.
Bourgeois Galleries, 668 Fifth Ave.—Old and modern paintings.
Brooklyn Museum, Eastern Parkway.—American and European paintings; collections illustrating the history of art.
Brown Robertson Galleries, 415 Madison Ave.—Modern etchings, lithographs and block prints.
Daniel Gallery, 2 West 47th St.—Paintings by American artists.
Dudensing Galleries, 45 West 44th St.—Summer exhibition of modern French and American paintings.
Durand-Ruel Galleries, 12 East 51st St.—Modern French paintings.
Ehrich Galleries, 707 Fifth Ave.—Modern American paintings.
Fearon Galleries, 25 West 54th St.—Drawings by old masters, and water colors by John Collings.
Ferargil Galleries, 607 Fifth Ave.—Group of modern American paintings and sculpture.
Folsom Galleries, 104 West 57th St.—Paintings by American artists.
Harlow Gallery, 712 Fifth Ave.—Exhibition of modern etchings.
Kennedy Galleries, 613 Fifth Ave.—Old English sporting prints and children's subjects in dry-point by Sears Gallagher.
Keppel Galleries, 4 East 39th St.—Etchings by American masters.
Knodler Galleries, 556 Fifth Ave.—Fifteenth annual summer exhibition.
Kraushaar Galleries, 680 Fifth Ave.—Modern masters of American and European art, to Sept. 1.
John Levy Galleries, 559 Fifth Ave.—Summer exhibition of American and European paintings.
Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.
Little Gallery, 4 East 48th St.—Italian and Spanish lacés and brocades.
Lowenstein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.
Macbeth Galleries, 450 Fifth Ave.—Summer exhibition of selected paintings by American artists.
Hotel Majestic, 2 West 72d St.—Summer exhibition of flower paintings and screens by Alberto Buccini.
Metropolitan Museum, Central Park at 82d St.—Dreier Collection of Mediaeval and Renaissance art; loan collection of Japanese prints; water colors and drawings by modern masters.
Milch Galleries, 108 West 57th St.—Selected American paintings.
Montross Gallery, 550 Fifth Ave.—Group of American artists.
Mussmann Gallery, 144 West 57th St.—Etchings by Henry B. Shope and Y. E. Soderberg.
National Arts Club, 119 East 19th St.—Summer exhibition of members' work, to November.
N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery and "The Making of Prints."
N. Y. Public Library, 251 West 13th St.—Summer exhibition of paintings by Jan Van Empel.
Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.
Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.
Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.
Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.
Wildenstein Galleries, 647 Fifth Ave.—Paintings by old and modern masters.
Howard Young Galleries, 620 Fifth Ave.—Exhibition of paintings by American artists.

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